AN

ESSAY

To the Advancement of

MUSICK,

BY

Casting away the Perplexity of

DIFFERENT CLIFFS.

And Uniting all sorts of Musick

Lute, Viol, Violin, } { *Organ, Harpsechord, Voice,* &c.

In one Universal Character.

By THOMAS SALMON, *Master of Arts of* Trinity College *in* Oxford.

Fiat ex fit per plura, quod fieri potest per paucioria.

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THE PUBLISHER TO THE READER.

Courteous Reader,

THere is not any Art which at this day is more Rude, Unpolish'd, and Imperfect, in the Writings of most of the Ancient and Modern Authors, than Musick; for the Elementary part thereof, is little better than an indigested Mass, and confused Chaos of impertinent Characters, and insignificant Signs.

It is intricate and difficult to be understood; it afflicts the memory,

and consumeth much time, before the knowledge thereof can be attained: *Because* the Cliffs are divers; their Transposition frequent; the Order and places of Notes very mutable; and their denominations alterable and unfixed.

These things being considered by the Ingenious Author of this Book, (who endeavoureth only a reformation of the Regulative Principles of Practical Musick) he hath here presented thee with an Expedient, for the redress of these Obstacles, which do hinder the Practitioners of this Art from arriving in convenient time, at the end of their Labours; which is, Perfection in the knowledge and Performance of Musick.

Perspicuity and Brevity facilitate: And here is a well-designed

Epitome

Epitome of Practical Musick. For by this happy contrivance, the Cliffs, which were many, are reduced into an Universal Character; the various shifting of Notes in a Systeme, or staff of lines are fixed: the necessity of their Transpositions taken away; So that he that can Sing or Play any one Part, may Sing and Play all Parts; And he that shall know his distances in any one Part, may know them in all Parts.

And so great will the Benefit of this Essay be, to those who will make use of it, that I don't know what to request more advantageous for its acceptance, than an Experiental tryal. Reader, I shall therefore think it needless to treat you with an Apology, where your advantage is like to be proportionable

nable to your pains. And truly you will find ſuch pleaſant variety, and profitable Novelty, that I am confident every Ingenious Muſician will be ſatisfied with his entertainment, ſufficient both for his Phanſie and Judgment.

There can be no true Lover of Muſick, *but will be favourable to the arguings, for its* inſtitution and advantages: *No* Induſtrious Scholar, *but will congratulate his* knowledge, enlarged by an Univerſal Character. *No* Faithful Maſters, *but will* rejoyce *at, rather than* envy the facility and advancement thereof. *Nay further, will certainly* applaud *the Propoſal*; where that which makes the advantage, makes it alſo eaſie, and requires but half the pains to double the Accompliſhment. *Wherefore, I hope, that they*

they, who at present are the most glorious in their attained difficulties, and so firm to that Practice, which for want of a better, is at present received; will, when they have experience of this way, consult their own Ease *and* Agreement *with it.*

This I was willing to premise, lest the out-crys of some should prepossess the Reader with a Practical impossibility; notwithstanding the Proposal is most evident and plain. Which moved me to be very earnest with this Gentleman, to give me this opportunity of being serviceable to all true Lovers of Musick, to whom there is none more devoted, than

Their Humble Servant

John Birchensha.

The Contents of the Chapters, and Advantages which arise from this Essay.

CHAP. I.

MUsick truly valued from its Authentick Creator; its Ancient Patronage, and that proper faculty, which was created for its reception. (Page 1. 2, 3.) *The Advantages whereby it excells all other recreations in best accomplishing its performers, and re-disposing them for any employment,* (Page 6.)

CHAP. II.

The Scale of Musick reduced to seven Notes, encircling themselves in several Octaves, expressed by the seven first Letters of the Alphabet. (P. 11.) *Whence it follows,* That the hard names of the Gamut, and its conjuring repetition backwards and forwards, become unnecessary;

necessary; and the perplexed computing of Consonant Notes are brought to one plain account.

CHAP. III.

The same seven Notes and their Octaves are ever situated upon the same lines and spaces. (Page 23.) *So that* we have no troublesome variety of signed keys, none of their perplexed Transpositions; but a constant and Universal Character, the same in all parts of Musick upon all Instruments. Hence also it follows, he that knows his Notes in one part, knows them in all parts.

CHAP. IV.

The Design Applyed.

I. *To Composition; that the consonant and dissonant intervals, being ever situated upon the same places in all the several Parts.* (Page 32.) You may more clearly perceive which they be, and where they are to be written down.

II. *To*

II. *To Vocal Musick, where a regular* b' *flat can be placed only upon the second line and third space; whence arises* a most perspicuous easiness in the Sol-fa-ing of Notes; so that Mi hath the same situation in all parts. (Page 35.) *Whence it follows*, That one who can Sing a Treble part, can immediately Sing that which is written for the Base or any intermediate parts. *Because the situation of Notes is always the same, which require but four lines more easily to be apprehended by the eye.* (Page 38.)

CHAP. V.

The Design applyed to Instrumental Musick, and first;

I. *To the Violin*, (Page 42.) *where* G *being set in the lowest line.* You will be exercised, in the common character, to play readily those Lessons, which were writ for any other Instruments, upon the Violin: And then the highest and most lively Notes will fall most conveniently within the compass of the lines.

II. *To*

II. *To the Viol, where the different Cliffs being laid aside, and the Notes rightfully inheriting the places of their Octaves.* (Page 46.) There is not half the time and pains required to be perfect in the book as formerly; and he that shall, or can already play only by the pricking of the Base; shall be able to play the higher parts; and whatsoever was writ for any other Musick, which ever conforms it self to this its constant foundation.

An Universal Tuning proposed for the Viol, (Page 51.) *whereby it is made capable,* at once to express the melody of a Lyra tuning, and the intelligence of Notes.

III. *To the Organ, Harpsechord, or Virginals; in which all things are carried by the exact resemblance of Octaves, as the eye may most readily apprehend them, both upon the Book and Instrument,* (Page 57.) *whereby we avoid,* 1. The perplexed care of different Cliffs for each hand at the same time. 2. The invincible difficulties of their arbitrary transposition. 3. That distracting multiplicity of six or more lines, which are here reduced to five.

IV. *To*

IV. *To the Lute, for which there is a Scheme proposed,* (Page 66.) *wherein all the strings, both open and stopt, are expressed by Notes; which never change any place or Cliff upon the Book; and always belong to the same place upon the Instrument. Whereby* 'tis much easier for one who already understands any thing of Notes, by the practice of some other *Musick*; and even altogether as easie for a new beginner to play upon the Lute by Notes, as by Letters. *For the same time, in which they learn the names of the strings and their stops, would be sufficient to instruct them, what Notes those strings and stops are; which also appear more rational and plain upon the Book, than the present letters do,* (Page 65.) *since all the Octave Notes have the same names and the same places, which by Letters required different situations and variously shap'd Characters.*

And for encouragement, he that plays on the Lute by Notes,

1. Truly understands his Lessons, and sees into the whole composure and contrivance of them.

2. He

2. He may by the Scheme proposed, write any Lessons of the present Tableture, into Notes, for the Harpsecord or any other Musick.

3. He may take any Treble and Base, which were designed for any other Musick, and play them upon the Lute. *And,*

4. Hath broke Prison, and may by this use of Notes, come to arrive at perfection in composing for, as well as playing upon this supream Musick.

None of which could in the least be done, though one practised an hundred years by letters.

CHAP. VI.

The Objections Answered, (Pag.74.)

The Conclusion.

A Compendious review of a Learners task, being only the knowledge of the same seven Notes in several Octaves upon the Instrument, by the seven first Letters of the Alphabet, *ever applyed to the same seven places upon the Book.* (Page 85.) So that for all the forementioned

mentioned advantages, there is but half the pains required, which people take to be without them.

The Necessity of a Master, the Advantage from the most Skilful, *who is intreated to favour his Scholars requests, and perfect their accomplishments*, by a generous discovery of the nature and composition of *Musick*; (Page 88.) *which might be easily brought to pass* by their conduct, and a good *Musical ingeny*.

ERRATA.

PAge 4. line 12. for Nations, read *Notions*, p. 6. l. 9. for now, r. *new*, p. 7. l. 20. for repair, r. *require*, p.11. l. 2. for verifies, r. *terrifies*, p.11. l.5. for fictions, r. *fictitious*, p. 14. l. 28. for iet, r. *set*.

THE

AN ESSAY TO THE *Advancement of Musick.*

CHAP. I.

The Advantages of Musick.

AMongst those many Recreations which sweeten the life of man, and with a pleasing variety refresh his wearied mind; none can plead more advantages, or more truly justifie it's practice, than Musick; which needs nothing else, nor can have any thing greater to command acceptance, then a challenge of it's institution from Divine Providence itself:

ſelf: For upon this account God hath created a peculiar faculty of hearing, to receive harmonious ſounds, clearly different from that by which we perceive ordinary noiſes; inſomuch, that thoſe who have not this Muſical hearing, are by Nature as uncapable to underſtand Harmony, as a Horſe is to receive the civility of a Complement. And indeed as each particular ſenſe is ſubordinate to, but diſtinct from the common; ſo here is ſome ſpecifick power which ſub-divides this more private faculty from the common nature of hearing: Or elſe what can be the reaſon, why all men that have ears enough to entertain ſounds in general, ſhould not be able to diſcern the pleaſure of Muſick (which is a combination of ſounds as they are proportioned in numbers) but becauſe they want that faculty which is fitted with a peculiar power for their reception.

He that hath any one ſenſe good, is capable of all objects that fall under ſuch a ſenſe; one that can ſee a horſe, may ſee a houſe, but he that can tell a clock, cannot always tell the movements of a leſſon, and the Harmony of its conſenting parts, which is the object

of

of a more special power. Neither can this be thought to proceed only from a more nice acuteness of the ear, since that several persons, who betray much deafness in their common discourse and converse, are able exactly to Tune their Musical Instruments, and discover the jarring of any dissonant note, though but softly pronounced: Whereby it appears that this peculiar faculty doth not meerly arise from an excellency of the common hearing, and consequently that they are not the same. But whether the distinction comes from a different formation of the little intrigues of the ear, or only from an improvement that some mens souls are able to make of sounds so qualifyed and represented to them; it is hard to determine, and needless for my purpose, so long as we find *de facto*, that there is such a Musical hearing, and that God hath given some men such a particular faculty, wheresoever it pleased him to place it.

Now lest this faculty should seem to be any time created in vain, Holy Writ but succinctly describing the infancy of the world, yet vouchsafes to mention Jubal, the Musical Father of

those who handle the Harp and Organ.

So that whosoever shall consider the Authentick creator of Musick, it's antient Patronage, and moreover, the practice of all civilized Nations, yet shall condemn it as silly and trifling, as unworthy of generous and heroick minds; not only slight those reasons which obtain in far greater matters, but also betray themselves to be ignorant of those exalted Nations, and noble Sentiments, which make it honoured both in Peace and War: And indeed to have so little ingenuity, that they can never apprehend its excellency, wherefore they neglect what is above them, and take up with some rustick pastime which is common to Clowns and Fools.

Now to enumerate the Advantages Musick hath above other divertisements, it is necessary to alledge its incomparable pleasure, which makes it the greatest recreation; but because that is only known by hearing, and its self best expresses its own sweet eloquence, I must remit you to its practical and delicious entertainments, where you shall seldom meet with people so rude,

rude, but they will be attentive, in pretence, to that accomplishing Genius, which they are ashamed it should be known nature hath denied them. Though you shall have some men so importunate to shew themselves wits, and tell stories of the great Turks impatience, that they will break out in the midst of a suit of lessons, and then call for Bobbing Jone, or the Nightingale; as if their brisk fancies were not to be damped with the gravity of an Almain, and they knew better from their Countrey Scrapers, then what these troublesom Contrivers of Consort perplex them with.

It may seem impertinent to prove a recreation profitable, or to respect interest in the choice of pleasure; but that gain is such a taking thing in the world, as if we can make out Musick in this kind advantageous to the practicer, it will be treated with a double welcom. To this purpose let us but a little consider other Sports, as Cards, Tables, Chess, *&c.* and you will find that its expences may be esteemed good husbandry, though for its excellency it deserves to be purchased by the greatest charge, since by its refresh-

ing sweetness it lulls the soul into its own pacate posture, and gives ease and quiet; when other games in their diversion only rack and torment it. But let us pursue the comparison.

1. Those are meer pastimes, which when we have spent many hours in frequenting, do not redispose us to undertake new business, but leave the head hot, the faculties tired, and the man quite disabled to study or work; whereas his recreation ought to fit him for it; but after the hearing some brisk Airs, or melodious Consort, the mind is raised, the fancy enlivened, care and sorrow suppressed, and an inclination produced ready to dispatch any employment. Such a noble power hath Musick over the soul; which though it is not (as *Plato* thought) only Harmony; yet Harmony may claim very great acquaintance with it, since 'twas used as a sacred means to allay *Sauls* anger; and doth still set the Soul in order, charming the madness even of one bitten by a Tarantula.

But to the pleasure and preparation for business, there is another profit superadded, that when one hath spent

some

some hours in this Recreation, he hath attain'd an Art, which where-ever the person comes, shall bring him in esteem, and create a delight to the society he is in; whilst what glory is it to shuffle and cut the Cards well? or dexterously to jog the elbow, unless in a discreditable phrase? and I don't doubt but this argument will be valued amongst those that are ingeniously covetous of accomplishments.

2. The charges of this recreation are much less then of others; for no Gamester will play, unless his wager be considerable enough to oblige his attention; if then we suppose a Gentleman to keep within moderate bounds (so he plays like himself) he may easily lose more in one night, then his Musick will repair for a month; but how often doth a bewitching passion prevail to double the stakes, and then venture at all, till at last a cross cast ruines his estate, and miserably destroys a Noble Family; many sad examples can prove Gaming guilty of this: but though Musick was never famous for enriching men, it was never known to have begger'd any.

I am perſwaded that were the minds of our Engliſh youth, more poſſeſſed with this delightful and innocent recreation, which is hardly capable of exceſs, they would afterwards value it above their vainer Sports, and by their eſteem and pleaſure in it, before-ſtalled againſt any extravagant debauchery. It may therefore upon this account ſeem a more ingenious piece of policy, for ſome progging Guardians to educate their Pupils in this advantageous divertiſement, rather then to inſtill their ſneaking principles of covetouſneſs, which if they take effect, render them baſe on one hand, but oftneſt on the other break out into a contradictive prodigality; as we daily ſee the moſt ſubtle ſcraping fellows are uſually followed by the wildeſt heirs.

In Country Recreations (which Citizens enjoy not, neither are like Muſick, always in ſeaſon, but depend much upon the time of the year, and the weather) there is not much to be valued, except the wholſome exerciſe, and the freſh air, which are things altogether extrinſical, in reſpect of the Sport, whoſe quarry is always unworthy

thy so great pains, and the charges of maintenance without proportion. Many a Gentleman hath had his estate devoured by his ravenous Hawks, and undergone the fate of *Acteon*, who still remains an emblem of those Hunters, that have been eaten up by their own dogs.

I know nothing that can be alledged against Musick, but that it is too sedentary and unactive; which (if it should be so) is no more then the forementioned unprofitable Games, may be justly accused of; yet being further considered, it may vie wholsomness with the best; for there is nothing so efficaciously opens the breast, as Singing, which exercises the Lungs, and consequently puts the blood into a brisker motion, whilst some warbling thrill, strains those parts, and assists in the separation of the sluggish flegm: They that practice on the Viol, are able to overcome the cold of a Winters morning, and excite a ruddy warmth, which, by Physicians, is set as the boundary of an wholsom exercise.

After all these Advantages of Musick, which is so noble and gentile, that it

it may not unbecome the highest honour or most serious gravity. I could not but admire the Learning was so little frequented, and the exercise less, but observing how many in vain attempted its dark and tedious principles; how many more were utterly discouraged by the ill success of others; I found it was the difficulty lay in the way, and hindred access to this, as it does to all other brave accomplishments. Wherefore the design of these Papers is to take away the affrighting bug-bear terms, to reduce the confused cliffs into one established order; and if there be any faith had to reason and experience, to show a way for the attainment of Musick by Notes, in much less then the usual time required.

CHAP.

CHAP. II.

The Gamut Reformed.

THat which first of all terrifies a beginner, is a long discourse of Gibberish, a Fardle of hard names and fictious words called the Gamut, presented to him perfectly to be learned without book, till he can readily repeat it backwards and forwards; as though a man must be exact in the Art of Conjuring before he might enter upon Musick. But I am certain if he can say *G, A, B, C, D, E, F, G,* it will do to all intents and purposes as well. For the plain truth is, there are but seven Notes in all, only repeated over and over again in a double and treble proportion.

That an Octave is meerly a Note doubled, any Musitian will tell you, and a man may easily satisfie himself, if he will but stop with his finger in the middle of a string; for he shall then find, that either of those two parts will be an Octave to the string open. This also *Kircher* in his *Musurgia*, proves by an ingenious experiment; take

take two drinking glasses (saith he) and fill one half way with water, and the other with the like quantity of some grosser liquor, just of a double thickness, then draw your finger pretty stiff about the brim of the glasses several times, till the parts are put in motion, and you will hear a Musical murmuring of Octaves from these new kind of glass instruments.

An Octave therefore being the same in all respects with its original Note, like some beloved Son, who is the pretty Picture of his Parent, and will serve at any time in his Fathers absence; it will be the same thing, if after I have passed one Octave, I begin a new to reckon the rest, and so round, as if I ascended in the present variety from eight to fifteen, and so to two and twenty. Hence I make my Scale or Musical Ladder but seven rounds high, which, while I make three or four several marks for as many different Octaves one higher then another, shall be able to reach the tallest Note in Musick; for it will be all one, and much more perspicuous to say a fifth in the second Octave, than a twelfth that is D la sol re, is an Octave and a

fifth

fifth from *Gamut*, than (which is the same) twelve Notes distant.

And now you may discern the conveniency of this way of accounting for a young Composer, will much sooner ken the Intervals of seven Notes only, then if they were continued up to thirty; especially if you consider how the Musicians reckon inclusively, as if eight and eight were fifteen, and eight more two and twenty, which makes the intermediate Concords lie after this rate much at randome. I confess if Musick divided it self by tens, as suppose eight should have for its equivalent concords eighteen, and eight and twenty; this would be a good clear way to reckon our Notes, but since in respect of *Gamut*, or the Note from whence we reckon, a third, a tenth, a seventeenth are the three B's, or Notes of the same composing value, we make a very confused computation, which would be avoided by the round about of an Octave.

I will give you one true and most evident comparison; the Musicians at present reckon their Notes at length, as the *Jews* of old did their months by a continued number of days; but as

our

our custom is easier, which computes them by weeks, and comes about again with the same days, and the same number of days, so with great facility shall I cast up my Musical account within the circulation of an Octave; for it will be all one if I say, I will do a thing one and twenty days hence, or this day three weeks; and besides, I escape the difficulty fore-mentioned, that lies in the cross situation of equivalent Notes.

That those foresaid hard names are nothing to the purpose; I thus prove it; for they should either distinguish what Octave the Note is in, or signifie the placing of Mi.

1. They can't declare a Note to be in a different Octave, because their names are not different in every Octave; as that F fa ut is always the same, and G sol re ut, *Alamire* and most of the rest differ not in the upper Octaves: Wherefore really to distinguish them, I will at the beginning of every lesson in the place of three (in themselves insignificant) cliff characters, let those letters which express the part wherein the Musick is plac'd; as B for the base, so called (and ought to

to be writ) becauſe it is the Bas; or foundation of Muſick. M for the mean or middle part; Tr. for the treble, and if it be requiſite to uſe the Notes in Alt, you may for an higher Octave put double Ttr.

2. If the fictitious words of the *Gamut* were originally deſigned to ſhew the place of Mi, yet muſt they now be uſeleſs for this end alſo, becauſe Re and Ut, which chiefly compoſe theſe feigned names, are by Engliſh Muſicians already laid aſide; ſo that I can't tell any thing that perſwades *Muſick-Maſters* to trouble their Scholars with an *impertinent difficulty*, but *a pernicious humour in ſome men* ſtill to do what hath once been done, howſoever uſeleſs and unprofitable; or elſe an opinion that Muſick will appear in the greater grandeur by bearing ſuch myſterious terms in the front.

But how ever the *Gamut* hath been till continued, the Muſicians themſelves have thought it inſufficient for the purpoſe alledged. Wherefore that we may know how to place Mi, they give us this rule which always holds good, *viz.* before Mi aſcending to name fa, ſol, la, mi, and after mi deſcending,

ſcending, mi, la, ſol, fa. Now that which they are to be blamed for in this is, that when they have given their Scholars a Notional underſtanding of this direction, their practice is to take their riſe from ſol, and ſing ſol, la, mi, fa, ſol, la, fa, ſol; as though ſol was the ſyllable from whence they ſhould take aim, by which means they never perfect their main rule; and ſo as Mi alters, are confounded in naming their Notes; whereas, if in their practice they begin with mi, and ſo ſing forwards, mi, fa, ſol, la, fa, ſol, la, mi, they would at once learn to riſe an Octave with their voice, and gain a readineſs in this rule, which they are always to account by in whatever condition they find Mi.

It is to no purpoſe to plead that ſol is for the moſt part in *the cliff line*, and therefore ready to begin with as they go upward; becauſe theſe ſyllables are practiced only in order to other Singing; now Songs begin not with ſol, and go forward in that method, but upon any note, and ſo skip about, that no rule can be obſerved, but that which we contend for always to be practiſed.

I shall now present you with the Old and New Gamut.

The Old Gamut.

E	*la*		
D	*la*	*sol*	
C	*sol*	*fa*	
B	*fa*	*b*	*mi*
A	*la*	*mi*	*re*
G	*sol*	*re*	*ut*
F	*fa*	*ut*	
E	*la*	*mi*	
D	*la*	*sol*	*re*
C	*sol*	*fa*	*ut*
B	*fa*	*b*	*mi*
A	*la*	*mi*	*re*
G	*sol*	*re*	*ut*
F	*fa*	*ut*	
E	*la*	*mi*	
D	*sol*	*re*	
C	*fa*	*ut*	
B	*mi*		
A	*re*		
r	*ut*		

The New Gamut.

G. A. B. C. D. E. F. G.

We are ſure, what we have undertook, is ſufficiently proved, that *G, A, B, C, D, E, F, G*, will do as well as the old hard names; and for the placing of Mi, you muſt take the uſual Monoſyllables, ſo you order them in the moſt practicable method, *viz.* Mi fa ſol la fa ſol la mi.

I come now to my chief Deſign, which is, the Reduction of Cliffs into one eſtabliſhed Order: whoſe clear and facile Method, will ſo bribe the Practitioner; and whoſe *Univerſal Character* will afford him ſuch Catholick converſe in Muſick, that I don't doubt, but being ſtrengthened by ſo great Conveniencies, it will be able to graple with any imputation of Fancy and Novelty.

CHAP.

CHAP. III.

The Cliffs reduced to one Universal Character.

THAT intolerable perplexity which arose from the Alteration of Cliffs, caused some charitable, but lazy Wit, to invent Tableture; whereby the Notes are Mechanically clouded in Letters, and so darkly, that the most quick-sighted Musick-master himself, can't tell what they mean, till he finds out the Tuning of the Instrument, and then produces the Sound; which if expressed in Notes, might be understood at first view: whilst that the Scholar who is this way instructed, is condemned ever to be ignorant of the rational part of his Musick; and never to Play any thing, but what he hath practised before; or else is well acquainted with the humour of it.

For the Voice, and those Instruments that are not able to be expressed by Letters, people learn by rote, and quickly forget again, what like Parrots they ignorantly prated. I would

therefore by one steady settlement, bring Notes to be as easie as Letters; and so introduce our fore-mentioned Practitioners into a more understanding way; as also to save that Infinite Expence of Time and Trouble, which some Lovers of Musick were content to undergo.

The present Practice is to make three Cliffs, whose Notes, by which they are called, are a fifth above one another; and according to the most conveniency in writing, are usually assigned to their places in the Scheme.

Where you first learn to know the Notes in such a different situation, that sometimes the lowermost line is g. sometimes f. sometimes e. and consequently all other lines and spaces suffer the like perplexed variety. Where, who can conceive how great the difficulty must be, if from only observing the Cliff Notes at the beginning of the line, we must suddenly, but

but exactly, know the Intervals of all the Notes; however they skip and jump to the end of the Lesson: or else have the lines and spaces so clearly fixed in our heads, that, without any Computation, we may apprehend them as barely situated in the three-fold difference.

And after all this is attained (which one would think insuperable; but that many years practice, and the vast pleasure of Musick, hath been able to overcome any thing) you must, from the supposition of placing any one Note in any place, by a quick way of reason, argue the situation of all the rest, disordered by the Transposition of the signed Keys.

Which difficulty and confusion appears, by the following Scheme.

Treble Meane Base

For

For Musick-masters, that their Lesson may fall best within the compass of five lines, place the Cliffs in any line; by which means there are, in truth, as many Cliffs as lines; and as many alterations, as both lines and spaces can make.

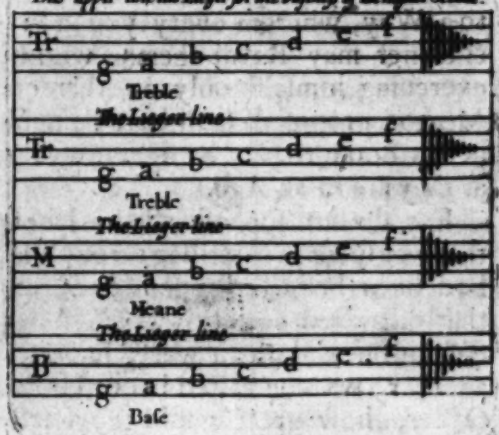
Perhaps some will say, they only observe the Intervalls of following Notes, and so care not upon what lines and spaces they are situated; which, indeed, is the best way as things are; but this won't do. For no Scholar is capable to make use of it under a years practice, nor can a Musick-master himself trust to it, in the passage from one Cliff to another. As when a Violist passes from F fa ut, to C sol fa ut Cliff; the Notes must not be plaid according to their Intervall; but there must be a new aim taken from the Cliff Character, as is already related. Though this is so far from thwarting my Proposal, that if you follow it, the last Objection is taken away, and the Intervalls will be always true; only in another Octave.

And now, I only fear, my Reader should think me obscure; whereas the business, as it is now practised, is so diffi-

difficult, that I could hardly conceive it my self; and therefore, I doubt, have not clearly explained the Confusion of the former way of pricking.

I could not think it feasable to reduce these entangled perplexities into one Order, or that such Pilgrim Notes could be fixed in any constant dwellings, but that the following Contrivance shews me it may, and is here already accomplished.

The New Scheme for the constant situation of the same Notes, and their Octaves, on the same Lines and Spaces.



As it is eaſier to find a Man, who always keeps his home, than if he ſpent his time in continual Rambling; ſo I ſuppoſe, none can deny, but the Notes may be more readily known, when they are perpetually rivited into the ſame places, then if they were ſhuffled up and down in their former Alteterations.

I would not therefore be tedious, in further purſuing ſo plain a Demonſtration, but that Muſick-maſters, who have by the practice of their whole Lives, attained this laborious Art; (this now troubleſom and inſignificant Excellency) will be loath to conſent to a Way, wherein every young Practitioner may Rival them; who, by exerciſing himſelf only in that one Method propoſed, ſhall be as nimble at his Book, to play by ſight in a year, as they are in an Age.

For do but ſuppoſe all the labour that was ſpent in practiſing three Cliffs, had been beſtowed upon one; and that diſtracted variety (which in perfecting one did, as it were, imperfect another) was contracted in our United Order, how great would the Perfection be. And let me tell you, though the

the other way may serve for those, who, all their life time, and every day, make a trade of Musick; yet, Gentlemen, who take it for a Recreation, and therefore must discontinue their practice as business requires, are never able to maintain such a knowledge, as consists in confusion; and consequently, will be daily impaired, if at all omitted. And I can here plead the sad experience of this, which makes me so zealous in the Remedy. For after I had with much trouble overcome the Diversity of Cliffs, two or three months absence from my Musick, cast me into such a Relapse, that I could scarcely, in so much time, recover them again.

Wherefore, having made this Proposal to some Musick-masters; they returned me such Objections, as partly betrayed their mis-apprehensions of my design; but chiefly their unwillingness it should come into practice. Upon which account, I put my self upon the trouble of writing these Papers; that they might the more clearly perceive the conveniency of this *Hypothesis*. And if afterwards they should remain peevish, and obstinate

against

against the use of it; their Scholars might be able to Right themselves, and demand a Remission of more then half their slavish task. For, to learn the Notes, and Con their Places, is the very Drudgery of Musick. And who is it that would be willing thus to undergo a tedious half year, before he comes to enjoy, the delicious sweets of Consort, if he knows how to remedy so great a labour? And whereas they told me it might do, but would be never practised; let them not take care for that; when once men find it will save them more then half the Trouble, they will embrace it as readily, as if I was Emperour of the world to command it. For Conveniency is an Uuiversal King.

It is the Interest of Musicians to have their Art understood; for there is nothing so much its hinderance, as ignorance of its Excellency; neither let them think, that the sooner Learned, the sooner left off; for whereas many faint in their first Essays, and others contend to conquer it, so long only as their patience will last; if the way was more plain, these might arrive at some Perfection, and practise it ever after,

after, as the chief Recreation of their Lives.

But if after all this, Musick-masters shall double the time in teaching their Scholars, in hopes of double Gain; or their Scholars be such Fools to undergo that Expence of Time and Trouble; give me leave to laugh, and let them have their labour for their pains.

CHAP.

CHAP. IV.

The Design Applyed; and first to Vocal Musick.

THAT this way may not seem an Airy Notion, or Speculative fancy at large, which is not capable of convenient practice: I shall now apply it to particular Musick, and shew that it will not only serve for all Instruments and Voices; but that some other considerable Advantages will accrue in every one of them. One thing of no small account, is, that whatsoever Musick is writ this way, is equally proper; and as I may say, peculiar to all manner of performances.

Suppose an Air thus prick'd; you may indifferently play it with French Lute, Theorb, Viol, or Violin, *&c.* or Sing it with either Base, or Treble Voice. The Players, indeed, will find it but in one, yet every ones Native Language (though I must acknowledge that the Dialects of Instruments are different) and the various Practitioners will admire their Instruments, Har-

Harmonious in their Pricking too. Like that late ingeniously invented Universal Character, which, expressing things, and not words, is common to all Countries; and may be read by those who agree not in speaking, neither at all understand one anothers Discourse.

I confess this might possibly be done by those, who have perfectly overcome the Difficulties related in the beginning of the last Chapter; but they are only the absolute Masters of Musick; that when I say any Scholar who learns only upon one Instrument, shall be able to do it, as well as if he had learned of all. I may assert, that to be done by this, which could not be done before; and that to be brought into common use, which was scarcely in Speculation, except amongst Musick-masters themselves. How could one that learned only upon the Violin, and consequently was exercised only in G sol re ut Cliff, play an Air writ for the Viol in F fa ut, and C sol fa ut? or a Voice that was used only to the Base, Sing a Tune in the Treble Cliff? *It neither was nor could be.* Wherefore it is much more advantagious

gious for a Scholar, who, when he begins, is indifferent to all, to learn this way; by which, Musick is brought to such a general Consent, that from his own Instrument he understands all others, and gains a Catholick knowledge in the Art.

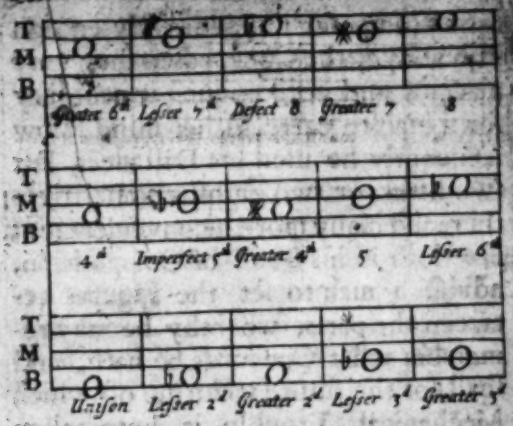
Neither is this Proposal fit only for the infancy of Musick, or a device suited to young Beginners; but it is of as great use in Composing, as Practice.

In many parts you shall see the Concords lye in such Order, and every Harmonical Relation in so plain a Method before your Eyes; that you may perceive the Distances of Notes at first view; and without any laborious computing, be made privy to the whole contrivance of Composition. For here every Octave stands upon the same Line; each Fifth, two Lines higher; and all the other Notes in such like constant respect; whilst as they were before in the Systeme of five Lines, sometimes they stood higher, sometimes lower, and danced up and down, according to the variation of the Cliff. Upon which account, Master *Sympson*, perceiving it impossible for

for a Composer to have ready enough in his Eye, the Concords as they were placed; and yet knowing it necessary for a man to carry in his mind, how frequently he used his Distances, lest two fifths, or two eighths come together, and many more inconveniencies; He doth in his Book of Composition, advise a man to set the Figures between the parts, whereby he may remember what Concords he hath, and shall for the future make use of; which Mechanical Trouble is here taken away.

The following Scheme, on the other side, shews the Intervalls of all Notes in their constant situation.

And



Thus all the Notes & their intervals are Situated in all parts whose advantage & practicablenes you may see in ye next out of 8 parts.

And as they are placed in one part, so in every part; but (as you might observe in my Explication of the *Gamut*) according to the old way; the Composer must be troubled to find out his Concords, because they lye cross in computing before he writes them down: So that according to the two former Hypothesis, I will make a wild Comparison, how madly custom perswades Musicians to reckon.

Upon *Thursday* the fourth of *February*, suppose I write a Letter to my Friend, and calling that day Gam ut; I tell him, I will will give him a visit

on

on *Ela*, which happens to be *Shrove-Tuesday*, the three and twentieth of that month. He must first reckon how many Notes there are betwixt *Gamut*, and *Ela*, *viz.* twenty, inclusive. Then what Musical proportion there is in that Interval; and afterwards Compute where to write it down. All this is done betwixt every Consonant Note; and almost as much in the progress of every stroke in a Lesson; whereas, if he had expressed himself by the Notion of two Octaves and a Sixth; he would immediately have known, that the value of that Concord had been a Sixth; and with as much ease understood it, as the Gentleman would, if I had assigned my time by next *Tuesday* come three weeks.

But then if the Cliffs be moveable, he must take aim according to their variation; just as if to find the *Shrove-Tuesday* appointed; I must reckon by the new Moons when *Easter* fell; and so learn that moveable Feast. Though this may seem very extravagant, yet it is no more then the thing it self; and in my judgment, I think it much harder to be perfect in the Cliffs, then to Calculate for Almanacks.

Whatsoever is most natural, is always most easie: Now, Nature her self hath made this Division by Octaves; and after the compleating of them, brings her Musick into the same posture; which assures me, that however use hath hitherto obtained to make five Notes the distance of a Cliff, yet I have a good Foundation to justifie my altering the present way of writing, and to establish it only by Octaves. I will tell you a pretty Experiment of a Pipe, or Flageolet, to this purpose; blow with a soft, or gentle breath, one of the lower Notes of the Pipe, and let the stops remain the same, only encreasing your breath by degrees, and you shall find, that no intermediate higher Note will sound, till at last it breaks forth into an Octave.

Thus the voice doth naturally incline to alter it self by eight Notes, and consequently, will best conform to the writing by this supposition, though it understood not the change upon a fifth; and therefore a Song was always carried on in the same Cliff it begun; yet if it shall be found troublesom to alter the Octave in the middle of a Song, though eight Notes

be

be compleated in four lines, yet you may write upon five or ſix; and as you did before continue up the Notes, which will be no trouble, if ſo be you never make, nor change any Cliff; for 'tis eaſier to find the Notes that are fixed upon five or ſix lines, then thoſe that wander, and are uncertain upon three.

I now begin with *Vocal Muſick*, whoſe worth juſtly giveth it the Preheminence, and may claim Birthright from Nature, whoſe melodious daughter it is. Inſtruments depend upon Art for Contrivance, and ſtill require ſome trouble to relieve their diſorders: but this is always framed, and ready tuned by its firſt Parent, the Harmonious Engineer of the world. And it pleaſeth me well, that the Muſick, which is the moſt Excellent, ſhould receive the greateſt Advantages from this preſent Propoſal; for hereby we ſhall not only eſcape the difficulty of Cliffs, and conſequently much other trouble, which I have hinted before, and is common with the reſt; but alſo attain a ſteady ſettlement in the ſituation of *Mi*.

VOLUME TIGHTLY BOUND

which is always necessary to be known, before we can name any of the other Notes, and will now be easily discerned and remembred; since a regular flat can be only placed upon the second line *B*, and the third space *E*; whereas heretofore *Mi* was so fickle and uncertain, that there was never a line or space, but in some of the old signed *Cliffs* or other; *B* flat, would intrude and dispossess him of his seat.

And by how much Musicians have been wanton in their various *Cliffs* for Singing, (which is most of all perplexed with the manifold movements of *C sol fa ut Cliff*, and the consequent disorders of *Mi*) they bring in evidence of the mischief it makes; for where one Scholar learns to Sing or Play on the Harpsechord by Notes, ten do on the Viol and Violin.

And, indeed, all grave and solemn Musick, hath thereby become so intricate and troublesom, that for ease sake, many Gentlemen had given themselves over to whistling and fidling upon the Violin and Flageolet, till they were so rival'd by their Lacques and Barbers boys, that they were

forc'd

The Song

When the Notes of a Song are wrote higher than the Common, and by the Common Clefs, if there be, in the same, only the Composition, are

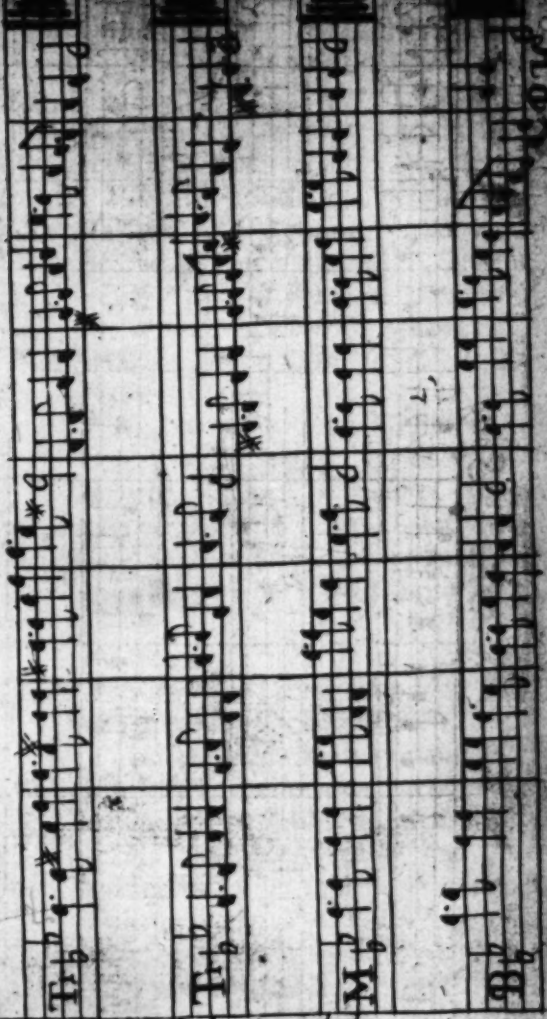
T

When Aurelia &c.

T

M

B



ch would stand upon it's Treble; Compute your chords
ition. will of necessity be right to the same in all Parts.

force'd to quit them, as Ladies do their fashions, when the Chamber-maids have inherited their old cloaths.

But that you may see how unnecessary those former various *Cliffs* are, how conveniently a Song will fall in the Systeme of five lines (for though an Octave is compleated in four, yet you may take such a liberty) written according to our Hypothesis of every part beginning with *G*, in the lowermost line. I have given you an example of a Song in Four Parts, composed by the Eminent, and Ingenious Mr. *Humphries*, where you may observe the concords keep an exact respect to one another; the *B* flats always in the same lines and spaces, such a pleasant agreement and familiar likeness through the whole course of it, that at first view, you may discern what kindred and relation there is betwixt every consenting Note, *viz.* all the Octaves standing upon the same lines and spaces, the fifths two higher, *&c.* proportionably after the same manner.

Here insert the Plate for the Song
Aurelia.

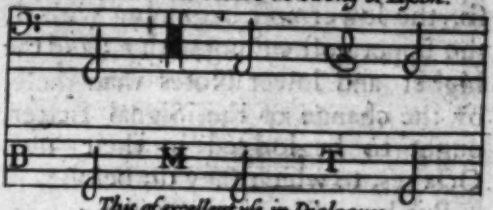
In all writing you must strictly observe to assign that Octave, to which the Notes do most properly belong, and in which they will be most compactedly comprehended, and then it will be very rare but the Songs will conveniently fall within the compass of the lines; and if otherwise they should prove at any time unruly from some enlarged fancies, yet there be several ways to remedy their Efforts, and comprehend their widest latitude, without any prejudice to our Hypothesis; nay, with greater advantage by it, than any other way; for besides, the drawing an ascititious line over or under upon lesser occasions, you may;

1. In any place, where the Notes rise or fall an Octave (which is usually the cause of greatest distress in this case) set the next Note in the same place, only changing the letter of the Octave, which will direct you to Sing it an eight higher or lower; as you may see these three Notes, which required three different Places, in three different Cliffs, are here situated all upon the same line, only with the letters of their Octaves prefix'd at first

sight

ſight palpaby, diſcovering what they ſtand for.

How to alter the Octave in a Song or Leſſon.



This of excellent uſe in Dialogues.

By which means the Octave only, not the Cliff is altered, neither is there the leſt ſhadow of the old confuſion; for the *G*, which I inſtanced in, or any other Note in this caſe, will ſtand in every part in the ſame place. And certainly, one that has but very indifferent skill in Singing, can riſe or fall an Octave, when the prefixed letter ſhall give him timely warning of it.

2. If the Notes aſcend, or deſcend by degrees, and you have occaſion to go far into another Octave, when you come to an higher *G*, alter the Signal Letter, and it falls upon the lowermoſt line; the like diſcretion alſo muſt be uſed in deſcending: by which means, and good fore-caſt, no Song can be ſo ſpiteful and unlucky, but may be evidently, and conveniently

written in the compass of four lines, which is the statute of our Hypothesis, the lowermost beginning with *G*, the uppermost ending with *F*; and the higher and lower Notes than these, by the change of the Signal Letter, ought to be lodged in their own Octaves, to which they do belong.

But because many Instruments contain thick and complex strokes, and it would be too much to alter the Octave upon the account of any single Note. It is left to the pleasure and contrivance of the Musick-Master, to use either four, five, or six lines, as his Instrument requires; where the ascititious lines also will enjoy the benefit of our constant Universality; for the uppermost line of five will be always, and upon all Instruments *A*, the uppermost of six *C*, and by how many the more the lines are, the more necessity there is, that they should be constantly, and universally the same.

Now the reason why I would advise to four lines, rather then more, is, not only because our Essay of an Octave is compleated therein, but that the lesser variety there is, the more

more perſpicuous they are to the eye; which has need of all advantages we can contrive for its help, eſpecially in the full ſpeed of a quick diviſion: But for the leſſons which are compounded with three or four Conſonant Notes in one ſtroke, 'tis moſt convenient to uſe five or ſix lines, and according to the generally received cuſtom, we have formed all our examples in five lines; becauſe we deſire not to contend, unleſs abſolute neceſſity requires, or elſe there be very good advantages to be gained thereby.

CHAP.

CHAP. V.

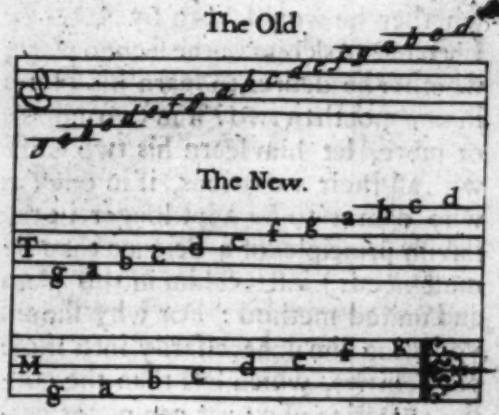
The Design applyed to Instrumental Musick, and first to the Violin.

THIS way of Writing may not seem so very necessary for the Violin, as the Voice, because most Lessons crowd themselves into one (*G sol re ut*) Cliff, as it is already placed; whereas the various parts of the Voice did indispensably require many.

But let a Musician consider, whilst he strives by that means to hook in both the higher and lower Notes, he gains neither conveniently; and by playing in his old prescribed Compass, condemns this most spritely Musick to a drowsie Melancholy. Upon which account, the *French* Musicians already place *G* in the lower line, (though without any thoughts or respect to our Hypothesis) as we propose.

All this, methinks, should perswade a man to remove his Notes one line lower, and spend a week or two in practising the same position of two different

different Octaves, whereby his lessons will always fall more conveniently in the Systeme of lines, and himself be admitted into the priviledge of this Universal Character; but see the Gamut both ways.



Any Violin Lesson of the French pricking will serve for an example.

But when I consider the Viol, it more absolutely presseth for relief, and desires it may no longer suffer its present distractions; for it was never able to shrink it self into one Cliff, or be

be a recreation to the Player, till he had, with more then double pains merited his pleasure.

Wherefore, since 'tis so important to be an easie delight, and 'tis the Masters interest to make it so; I would have him, after he hath asked his Scholar, whether he would learn by Notes or Letters? Ask him in the second place, whether he desires to learn his Notes in one month or two? if in two months or more, let him learn his two Cliffs with all their variations, if in one (as who desires to be kept longer in the slavish principles of a Science than he must needs) instruct him in this plain and united method: For why should you bring him unnecessarily into those perplexities, which less than the constant practice of a year can never perfect?

I have already shew'd the trouble of different Cliffs, and the clear order which arises from their union, which I omit to apply here, lest I should be tedious, when my Reader's apprehensions can't but be fully satiated. Only, let me observe, how rightfully the Notes succeed one another in this alteration by Octaves; how much justice

ſtice there is that *C ſol fa ut*, ſhould come into the place of *C fa ut*, and *C ſol fa* into his; by which they do, as it were, poſſeſs the very inheritance of their Fathers: Whilſt before reaſon had no foundation to argue the place of any Note, but by an unjuſt uſe we were to know *B fa b mi*, in the middle Cliff, where *C fa ut* ſtood in the Baſe; where alſo *Ala mi re* was wont to juſtle it ſelf in upon the Treble.

An

An example of a Viol Lesson, moving up and down the lower and middle Octaves.

It was altogether needless to insert this example, but that I would avoid the least suspition; that this Essay is obscure or unpracticable; for this is all that is to be observed in the Writing any Viol Lesson (as might have been collected out of what I said before, *viz.*) *The Base part remains here and every where else, the same it was; and the Notes of the middle part are only removed from the lines, into the spaces underneath them*; that is, the Notes stand in the same places as they do in the Base, and the Signal *M*, gives notice to play them an Octave higher. You need never alter the *B* flat, which remains ever constant to the same place.

And methinks, Violists should become Patrons of this Proposal, not only from the allurements of conveniency, but from a grave and noble pride, that all other Musick conforms it self to the writing of the Base, which the Viol is most concern'd in, and that part being

being truly the foundation to the rest of the Musick; it was most necessary to conform to that, in the contrivance of all our Superstructures.

You have already seen the conveniency, and because I would rather be troublesom than obscure, give me leave a little further to argue, what, and how small the alteration is. For *F fa ut*, or the Base Cliff is the same it was before; and they who understand it, have not only advantage to be perfect in this, but also to play by the pricking of all other Musick, which is to be conformable to this it's steady foundation. So that all the conditions we treat for, in this uniting of Musick are, that *in the middle part the Notes should be removed from the lines into the places underneath them; and in the Treble, from one line to the next immediately under; the spaces proportionably after the same manner.*

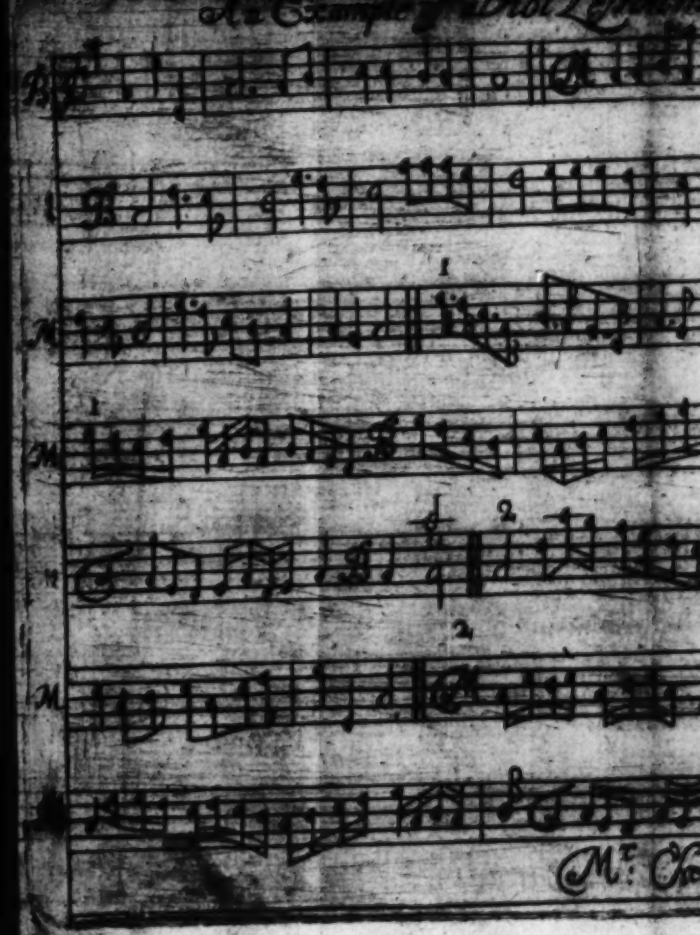
Certainly, the change is so inconsiderable, that I should think this unworthy my pains, unless the difficulty was so great, which demands redress, and necessity required me to answer the perverse obstinacy of some, who would oppose even the justest alterations;

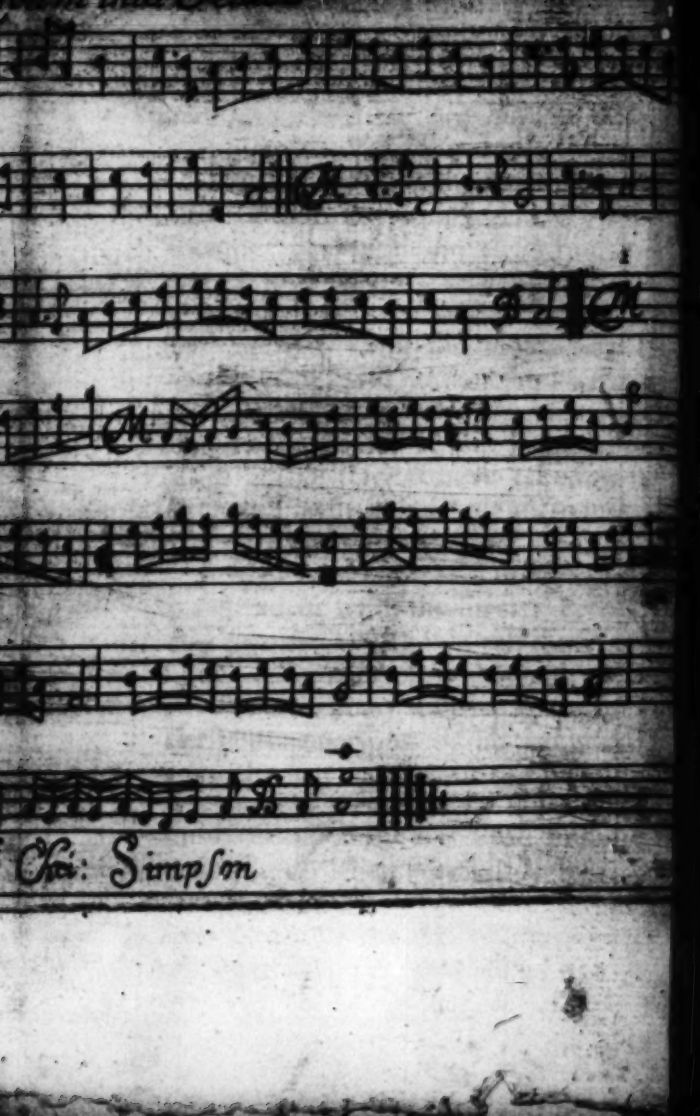
tions; as *Quintilian* obſerv'd in his days, *Vitio malignitatis humanæ, vetera ſemper in laude, præſentia in faſtidio eſſe.*

But if any ſhall contemn this as a ſmall petite invention, becauſe it is ſo eaſie and natural, let them remember what a grave company of ſuch contemners were baffled in ſetting an egg upright upon the table, before they were ſhew'd how. And I can't think that any Ingenious perſon, can impute the facility of this Propoſal to its diſgrace, ſince I have taken care by ſumming up its advantages to make it appear *as profitable as eaſie.*

I have one more Eſſay (though independent upon the former Propoſal) to make, before I diſmiſs the Viol, which upon many accounts hath been eſteemed by many impartial and underſtanding perſons. And that which gave the firſt occaſion of this ſurmiſe, was the odd inconvenient ſituation of the Notes upon the old Viol Tuning, which with their Concords lye ſo croſsly, that in all Conſort we are forced to play the ſingle Notes only, or elſe undergo very difficult ſtops.

An Example of Droit Le




Chri: Simpson

I would therefore play by Notes upon some pleasant *Lyra* Tuning, that the most frequent Notes be always struck open, that their Concords may be their nearest neighbours, and at last the whole Viol, with an unstop'd freedom, may eccho forth a full Consort-stroke, usually the key of the Lesson.

And what should hinder, but this might be done? for all the Notes which are upon the Viol *De-Gambo*, are also upon the Lyra Viol, though in other places; but that those other places on the Lyra Tuning, are most convenient, is proved by Musick-Masters themselves, who generally set their sweetest Airs, and pleasantest Suits of Lessons that way.

Whereas we are now forc'd to learn both by Notes and Letters, which are answered with two different Tunings, and a trouble into the bargain of the strings going continually out of tune; we might do (according to this Proposal) all under one.

But that which is here most really worth our consideration, is; that if we play the most noble and sociable

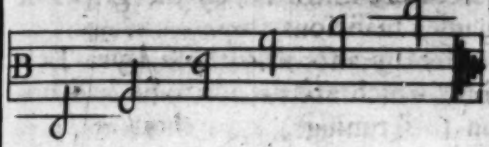
way by Notes, the Viol is not able to expreſs its ſelf in its fulleſt Harmony, when otherwiſe it might be a little Conſort, within a Conſort, (like the moſt worthily admired, but too ſoft and ſilent Lute) it is now forc'd to grumble a diſmal Baſe, which ſhews neither excellency in the Player, nor any ſweetneſs in the inſtrument, without the treble of ſome other Muſick, which is to give it life and perfection.

I make choice of this following Tuning; whoſe two loweſt ſtrings are the ſame notes they were before, the two next their Name-ſakes; where the Octave Notes lye upon the ſame frets, and each other ſtring open, only the ſecond ſtring is *B*, ſharp or flat as the leſſon requires, and the treble *D*, as was the Fourth and Sixth ſtrings.

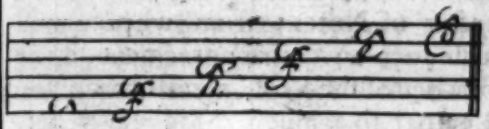
The

VOLUME TIGHTLY BOUND

The Consort Lyra tuning by Notes.



By Letters.



And so soon as these are known to be the places of the Notes upon the Viol, you may play any ground or division by sight upon this, though it were composed for the other tuning; not only, because they chiefly consist of single Notes, which are all here with less trouble to be found; but the Consort strokes also, when they occur, are situated in a nearer, and more friendly neighbour-hood. So that by this advantage, we may justly expect in those Lessons, which are composed Note-ways for the future, a more

frequent and amorous consent of double strings; a full Symphony continued without distraction of the hand, heretofore distorted by the gripes of many a malicious stop.

Hereby also may those Lyra Lessons (which are already to be had upon this tuning) quit their *a*, *b*, *c*, rudiments of Letters, and be understood and honoured in the character of Notes; from whence will arise such an entire agreement in the practice of the Viol, as will bring the Learner to a much more early perfection.

And indeed, here lies the happiness of this Proposal, *That you may at once have the melody of the Lyra, and yet the intelligence of Notes*; which are both equally capable of having the Graces adjoyn'd, and may be indifferently used upon this present tuning.

Though if at any time the Scholar be idle, or else there be some extraordinary Lessons, consisting of many thick and full strokes, troublesom with the frequent occurrence of flats or sharps; you may prick them by letters, as some Musick-masters already do (upon this account) their hardest

hardest lessons upon the old Viol tuning.

It may be enquired, perhaps, whether or no I allow but one tuning upon an instrument?

Yes; once at a Wedding, and upon some unusual occasions; but then, that present variety, which is many times so causlessly affected, I cannot but dis-allow. That Scholars, after every suite of lessons, should travel into an unknown Region, to see fashions in another tuning (when their lessons might have been as well set upon their old; neither do they become any wiser than before) doth not proceed either from *an English constancy or wisdom*; and is usually desired by those that are fickle and unskilful, who are well recompenc'd with the trouble of tuning, which I don't grudge them. I know composers may possibly contrive their lessons upon such keys, and beginning upon an unlucky note, may carry the air such a compass up or down that it will not go with a pleasant convenience upon the common tuning; but I speak not of their powerful abilities and phansies, which I would still have them by all means practise and please themselves in.

I say therefore, for the common use of Musick, especially among Practitioners, and in all Consort (as is already generally observed) 'tis impertinency and wantonness to affect various Tunings; since also those of the Lute and Viol here proposed, set the instruments at a good correspondent pitch to the Harpsecord, that you may tune together Notes of the same denomination. But because the bigness of instruments are so various, you must not expect any constant unmovable law for the tuning them together; yet setting the lesson higher or lower, will be very nigh sufficient to reconcile them to a perpetual and peaceable conformity.

I would not have a flat or sharp Tuning make any difference betwixt us; for a good natur'd man would let them both go for one, since their alteration and trouble are so small, being brought to pass by the kind complyance of the *B* strings, tuned up or down, as occasion requires; which you will further see in the tuning for the Lute.

The Design applyed to the Organ and Harpsechord.

I come next to the Organ, Harpsechord, and Virginals, which, besides, the fore-mention'd Difficulties, common to all other instruments, have so many proper to themselves, that I have known an hundred learn, and not three by Book; so troublesom was it always esteemed to attain. Wherefore in *Holland* they have found out an idle Tableture of Figures, which was invented to relieve the memory of their Women, who after a lying in, or the like, were wont to forget all their Lessons, and must begin a new; and indeed, marriage hath been ever thought very fatal to this without-book Musick.

Now, that I may further satisfie and perswade my Reader, I shall a little explain the trouble, and shew how easily it may be remedi'd; whereas we play upon other Instruments but by one Cliff at a time; here the perplexity is doubled, and we always use two different together. We should divide our soul, and employ one part to con-

ſider the right hand, the other the left; and indeed, in ſuch a various and diſtracting poſition of the Notes, which are to be at once conſidered; a man doth as neceſſarily need two heads, as two hands to play with.

And then if you talk of changing the Clift (as many good Leſſons do frequently require) give me a man of three or four heads; for on the left hand, the lowermoſt line, which was *G*, is immediately tranſformed into *D*; thus alſo is the right diſquieted with another different alteration; neither when you have thus far paſſed the pikes, will you find any reſt or ſettlement, but all the lines and ſpaces will become any thing, by the arbitrary and tyrannical power of *C ſol fa ut*; which, if you conſider, is required to be done at a ſudden upon ſix lines; I believe it is ſufficient to appale the warmeſt confidence; and could a Maſter but rightly inſtruct his Scholar to apprehend ſo terrible an intricacy, without doubt, it were enough to cure an Ague, and which is all (as I know) it would be good for.

Now in the way here propoſed, he hath the ſame univerſal law for both hands,

hands, G is always the lower line, and so forward the same for ever in the Base and Treble: And if at any time the right hath occasion to descend, or the left to move upwards, it is but altering the signal Letter of the Octave, and without any trouble, you may play in what place, and with what hand you please; because every particular Octave hath such a different prospect, and systeme within it self. That you will find but very little inconveniency, when you shift your writing by eight Notes, which lie round about, and come over again so much the same, that I take the keys of an Harpsechord to be an exact emblem of our Hypothesis, as we before explained it; and consequently they be most suitable to that method they so much resemble.

The Plate for an example of the Harpsecord.

And here I expect to fall into the unmerciful hands of an Objecter, who would undo me all at once, because I alter my Octaves, as often as he do's his Cliffs.

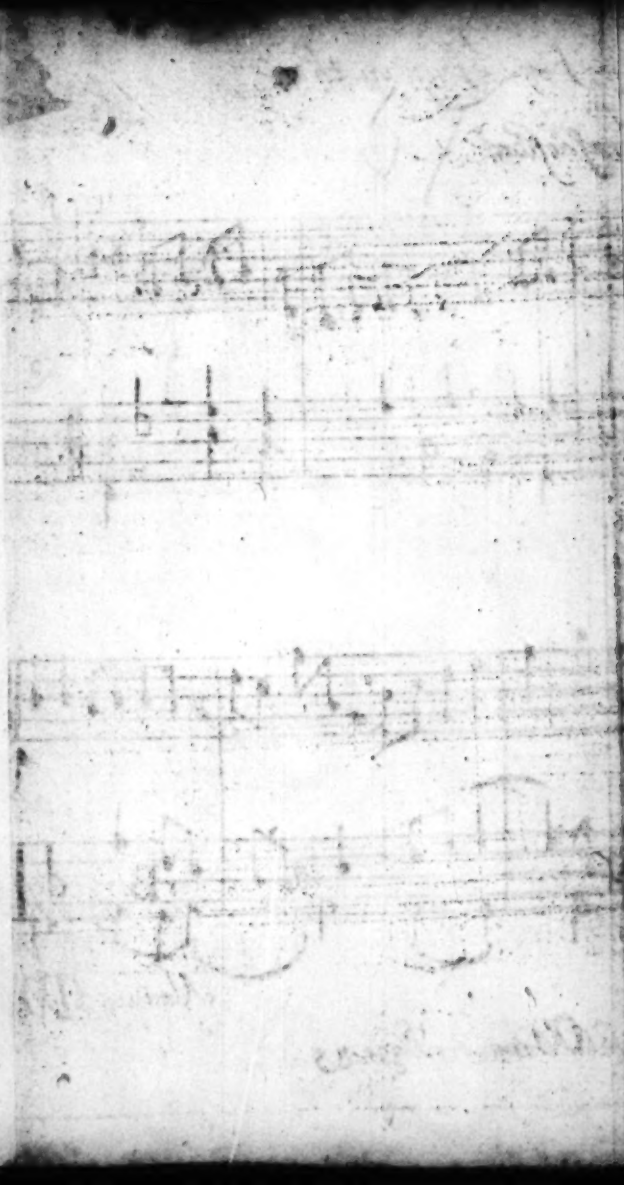
But

But to ſatisfie him, and ſave my ſelf, I ſuppoſe, it will be ſufficient, if I prove, that every thing remains the ſame, and ſo our alteration be as good as none at all.

1. In our movement by Octaves, all the lines and ſpaces do ever remain poſſeſſed of the ſame Notes. *Archimedes*'s Engine, with which he thought himſelf able to move the world, had he but footing out of it; is much too weak to ſtir *G* from the loweſt line, or diſorder any of the reſt from their fixed ſettlement.

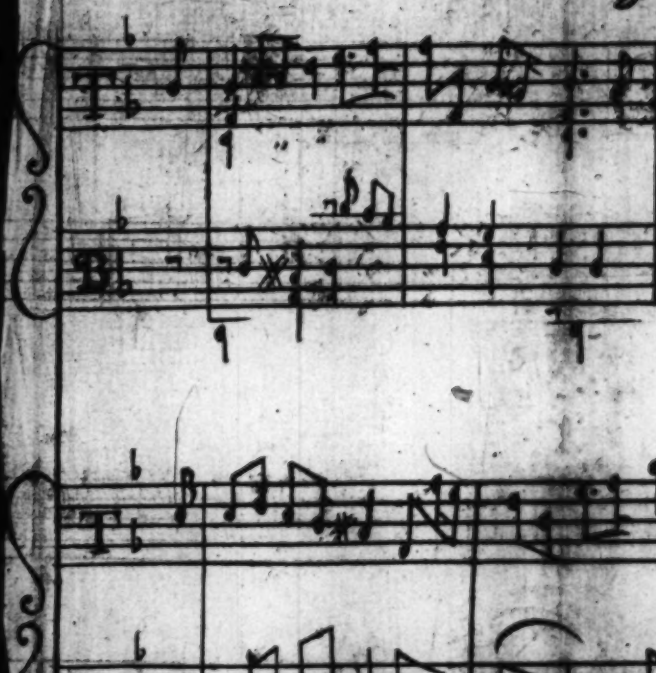
2. The Keys ſignifyed by thoſe Notes, are ſpecifically and in kind, though not individually the ſame, which is ſo very equivalent, both in ſhew and reality, that I dare truſt my cauſe to any ones ſerious obſervations; but to help his thoughts, let him conſider how the jacks of an Harpſecord are ready cut out into Octaves, and have the very face and eyes of our propoſal. As for example, betwixt every eight Keys, there are placed three ſharps, and two ſharps, which the ſight apprehends together, as the entire Syſteme of an Octave; when therefore you ſee a Note placed

upon

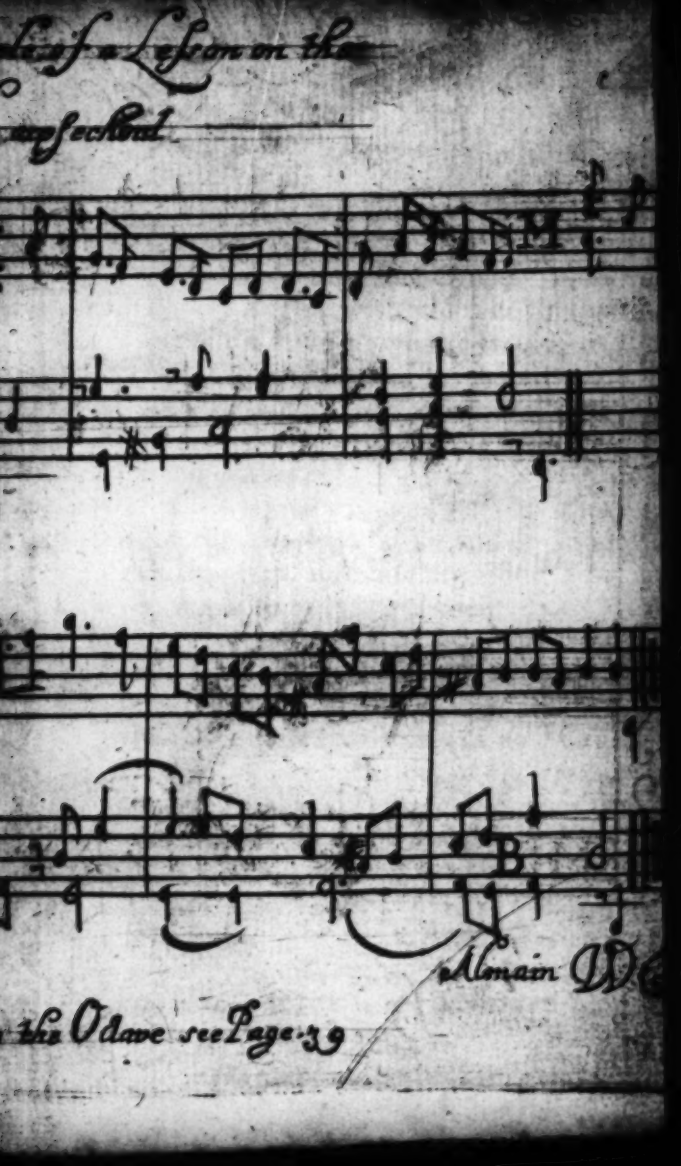


An Exemplar

Hear



Directions for altering the


Almain
the Odave see Page 39

upon the middle line of five, it signifies the key betwixt the two sharps, and if *Tr* is placed before the Note, then the key betwixt the two upper sharps is intended; if *M*, the key betwixt the two middle sharps, if *B*, that between the two lower, and so of the rest, which is the only alteration I require. And who can here find in their hearts to be quarrelsom and unkind, when I save them so much, and put them to so little trouble? As that *Almain* I have instanced in, cannot be pricked in the way now used under eight lines, mine requires but five.

And for the satisfaction of any, how much the several Octaves both appear, and are the same, let them but begin their lessons eight keys inclusively, higher or lower then they learn'd them, and they shall find themselves able to play them, as far as the compass of the instrument will permit; but if any shou'd be put out by their fancy, let them set their hands right, and shut their eyes, and I'le warrant them they do it.

It must not be expected that this will fall out so very pat on other Instruments, except in the Tuning of the

Viol

Viol last proposed; neither is it my fault, for I have not undertaken to alter the situation of the Notes upon the Instruments, but in the Book; that the Reader must all along remember that this proposal is only concerning the Orthography of Musick, it's performance and harmony remaining untouch'd.

The Lute hath always had an undeniable soveraignty over other instrumental Musick, since that it self is a compleat Consort, sounding with such a soft, but powerful sweetness, as if it were well acquainted with all the intrigues of the mind; sometimes disarming anger, and with its gentle breath, cooling a revengeful rage; sometimes, by a contrary power it kindles a delightful flame, and raises a kinder, but no less fiery passion; as it is observed, that Musick doth always promote that humour, which a man is most inclined to; though there are also several lessons, which in their own nature have a greater tincture of mirth or melancholy.

But upon what account soever it is, you may observe the Lute to be in so great

great esteem among all Romancers, that they never make mention of any other Musick, than this with the Voice; for if they can but get a moments leisure to place their Heroes in an arbour, amidst the green Ornaments of the Spring; they present them with a Lute to Court those Mistresses, all the world knows they have deserved, but are at last forced to use this overcomnig Musick, as being of proportionate power to charm, with that of their prodigious swords to conquer.

And even the grave Philosophers themselves have so great a reverence for it, that their Musical experiments are always quoted in the name of a Lute-string.

But the Lute is so generally acknowledged supream, that it is as needless for me to prove it, as it is impertinent to my purpose; wherefore, we will now only enquire, what concerns it has in our present proposal; though, indeed, the Tableture, by which we play upon the Lute, is so convenient, that except a Scholar knows the Notes already by understanding other Musick, or else hath some further design of Composing, he may possibly

content

content himself with that practical writing.

Yet since the building is so high and noble, who would not take a little more pains to lay a better foundation? we must spend some years in attaining it, and many more in the enjoyment; and shall we never come to so much perfection, as to understand what this Musick is that pleases us so well?

And if we consider it, the difficulty will not be found sufficient to countermand such great conveniencies, as will flow from hence; for if one can but tell how the *Gamut* is situated (as the next cut explains it) he may write out any treble upon the Lute; and a little more knowledge will contrive a Base. Now if a Scholar should make no further progress than this, yet it would be a pritty accomplishment to be able to set a Tune.

And for one that is well versed in Notes, it is much better to play his Lessons writ in this kind, for he doth not only get a particular light into the composition of his Lessons, but continually perfects that way, which is common to all his Musick.

The Scheme for the Lute, where the Notes are exp

M

Ec F# G A B C D E F# f a b cc. All the n

where the Music requires a different time, compriss it by a Rest over it's head in the

Arrons Gigue b

Tr

G C B C A

M

G A B G D Tr

By Lett

are expressed by Letters, and the tuning by

All the shaded notes fall upon this line.
All in the Bass.

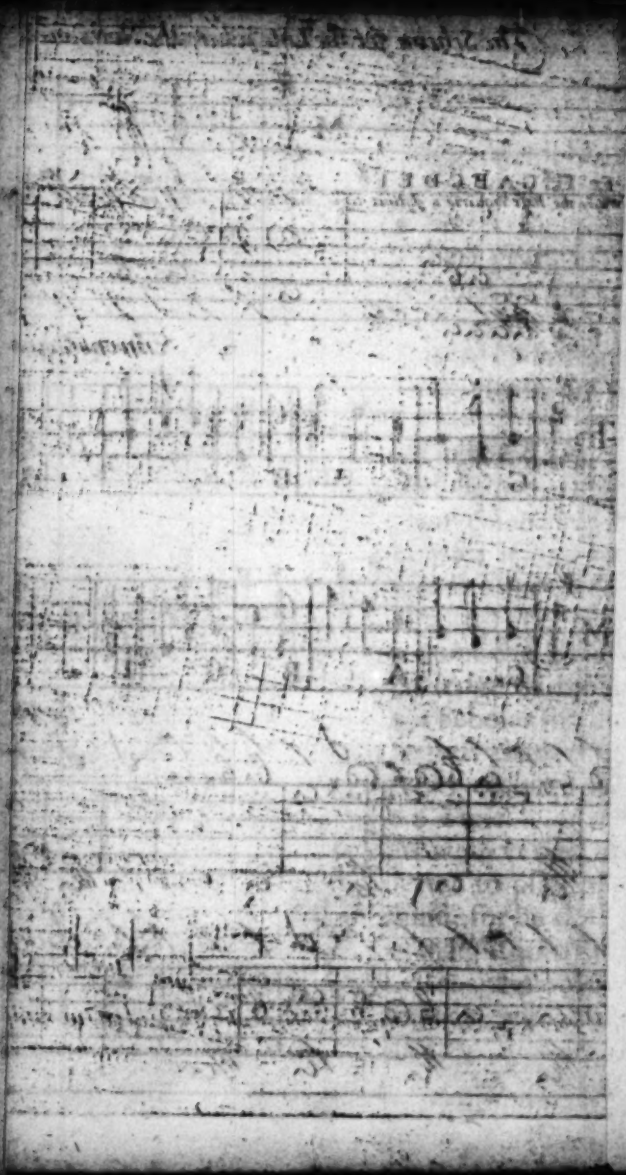
Gigue by Notes.

A G A B C D b D G

A C D b D G

By Letters.

IR.



I confess, when it was necessary to manage the Lute in two or three different Cliffs (like the old way for the Harpsechord) it was too troublesom to undertake, and too private a design to be concern'd in; but since the Lute is reconciled to it self and all other Instruments, that by an united acquaintance, and happy league, they assist to one another's attainment; it is a most general interest to practise it by Notes.

Because few or none at present write their Lute lessons by Notes, I have taken libesty to propose such a Scheme, as I could possibly contrive with the most convenience and perspicuity.

It must be considered, that the Lute (being it self a Consort) is of very great compass, and contains two Octaves, besides the Base; so that there must be a Mean and Treble, which may be successively placed upon a Systeme of four or five lines, by the alteration of the signal letters, and that without any great trouble, either to write or understand; because the change is by Octave Notes, which once known upon the Lute, will be easily

easily found upon the book, where the name-sake Notes have all the same position.

There must be a time, before you can tell the strings open, by the names of Treble, Second, Third, *&c.* and the Alphabet of stopped frets; now a little more time would perfect the *Gamut*, and I am confident 'tis altogether as easie a way, when one is first of all to begin.

Now for the Base, because the time of it is known by the Note, under which it stands, and will do well enough, if so be we strike it with the string appointed, which is all the direction we have, now-adays, given us. As also, that 'tis not so frequently strucken, as to deserve a Systeme of lines to it self. I have resolved the Notes of the Base, into their own significative letters, which are much more plain to be understood, then if they lodged up and down the lines and spaces.

And in this I am sure, the now Tableture hath not the better of me; for why should not *E e* (that is double *E la mi*) signifie the twelfth, which Note it is, as well as a figure of five, 5 3

or *G* the tenth, as well as an *A* with three heavy ſtrokes upon his back.

Surely that is moſt natural and eaſie; but why a figure of five ſhould ſtand for the Twelfth, and a figure of four for the Eleventh, I could not a long time underſtand the Etymology, till at laſt I remembred there was ſix lines for the ſix firſt ſtrings, under which the poor Seventh ſtandeth without ever a ſtroke; but how unjuſtly, let them anſwer, that originally robbed him of it; though, for my part, I believe, it was done with a good intent for ſaving a ſtroke: well then, do but ſuppoſe the *A* that is abſent, and five ſtrokes to be added to the Seventh, and there's a lawful Twelfth ſterling; which is a conceit, I confeſs, that though a man had thought on it before he went to bed, yet he might poſſibly have never dream'd on it all night; neither, indeed, is it to be remembred by a young beginner at once telling.

Wherefore all the odds, I know, betwixt the letters I have propoſed, and thoſe old figured Baſes, are, that

any Musician may understand what my written Base means; but the other is some private conjuring of a Lutinist.

When the Notes of the middle part are to be struck with the thumb, I have noted them with the smaller letters of the Alphabet; as you have an example in *Arrons Jig*, which are there associated to the Treble, to make a convenient satisfaction for the absence of the farther distant Base.

Here insert the Plate for the Gamut *upon the Lute, and* Arrons Jig.

I have chose this tuning, not only as 'tis that which the most excellent Lutinist, Mr. *John Rogers* ordinarily teaches in *London* to his Scholars; but also, because the Notes lye here in their most natural position, as you may find by computing their distances one from another; to which the Tuning of the strings does exactly agree. Only observing that, *F fa ut*, is usually sharp in this, as in many other keys, where *Mi* is not displaced by a *b* flat.

I know many make the eighth string *Gamut*, and the fourth, *G sol re ut*, but a little consideration will satisfie them, it cannot be so here; for when we alter the Lute to a flat Tuning, we let down the fourth and the eighth; now the first *b* flat doth not use to stand upon *G*, but *B*; whereas, therefore, they make the fourth string *G*, and the tuning shews *Mi* to be placed there, it must needs be false; and the fourth, by right, be assigned to *B*, which is the very country where *Mi* was bred and born.

This is also proved by the tuning of the Bases; for it is but half a Note from the eighth to the seventh, which by their account will happen betwixt *G* and *A*, but by ours, betwixt *B* and *C*, according to their just distance in a sharp tuning.

One thing may seem to thwart our design of playing on the Lute by Notes, which is, that several suits of lessons require different tunings, and will thence breed a confusion, because the same string will not always be the same Note.

And indeed, this argument may as well be urged against playing by Notes upon any Instrument that hath divers tunings; wherefore this one proposed, is to serve for Consort, and all ordinary occasions; and this I say, from a desire not to contend, for I know there is sufficient variety upon this one tuning, and as good suits of lessons as ever were play'd upon any.

But you must remember that under this one tuning, I comprehend both sharp and flat, which gain such advantage by altering the tuning of some strings, that you can't but be pleased with the consideration.

For, first, in the alteration of Bases, we do not change them from one whole Note to another; but sometimes the flat Notes are made sharp, and sometimes the sharp are turned into flat.

Now, whereas otherwise we have a sharp or flat prefixed at the beginning of a line or space, and are forced all along to remember, that whensoever a Note occurs thereon, it must be

stopped

ſtopped according to its prefixt qualification; here we need only ſtrike the Note, and by the tuning, 'tis provided to be true.

Thus, inſtead of a continual *B* flat, we tune down the eighth, the fourth, and the Treble, which will require you to obſerve; that as when a *B* flat was placed upon a line, all the Notes upon that line were ſtopped a fret lower; ſo here the ſtring being tuned half a Note lower, all the Notes upon that ſtring will fall a fret higher.

Hence *K* fret, which is hardly ever uſed upon the ſharp tuning, is upon the treble in the flat tuning, *G ſol re ut* it ſelf; but this trouble is only upon that one ſtring, and that one ſtop of *C ſol fa ut* upon the Fourth.

And now we may diſmiſs the Lute, having in our Scheme aſſigned places to all its Notes, whoſe compaſs it cannot exceed; for though the Viol would oftentimes ſally forth to the utmoſt inch of finger-board, yet this never condeſcends to move below the frets, and therefore will be obedient to the lines and ſpaces allotted.

Having thus explain'd my Hypothesis, shew'd its conveniency, and applyed it in particular to the most considerable Musick; I come now to answer those Objections, which may seem to contradict it.

CHAP.

CHAP. VI.

The Objections Answered.

Obj. I. I First of all meet with some peevish piece of Antiquity, that commends only the Golden days of his youth, and is now weary of the world, and the world of him; but if there be any good in it, 'tis that which he received from his fore-fathers, and not what this degenerating age hath corrupted.

He therefore defies our *present innovation*, and abhors such a *confusion*, as would bring the Notes of *C sol fa ut cliff*, from the spaces wherein they were placed, and set them upon the lines underneath, which was never yet known.

Answ. I. *Innovation is either of that which is bad, or that which is good*; if then this be bad or inconvenient, reject it upon its own account; if good, what hinders but it should be embraced? and prythee tell me, if a Scholar shall learn in half the time others have done, will he much care f they call him Innovatour? why should

not we accept an *Universal Character* in Musick, as Arithmaticians have done that noble way of accompting by *Decimal Fractions*, where all things are brought to one Catholick numeration?

Ans. II. Confusion is when things are different and perplex'd; method, when they all agree and are united. Now I leave it to an impartial Reader, which upon this account ought to be censured *this way or that.*

Object. II. The Cliffs always stand in a line, for they are five Notes asunder, if therefore in the Base you set *F fa ut* upon the line, and in the middle part *C sol fa ut* in the space, you make them but four Notes distant, which is false Musick; and besides, that very Numerical, *G sol re ut*, which stood in the uppermost space of one five lines; in the next five lines, will be in the lowest line.

Answ. I can hardly think any one will be so dull, to read thus far, and then make this Objection; but lest any one should still run droaning in his

his own way, I shall mind him of ours, and tell him again, we do not reckon upwards, as if the lines were continued together; neither make we any Cliffs five Notes asunder, but we compleat an Octave in the Systeme of four lines, which reaches to *F sa ut*, and then begin the Systeme of the next four lines, in the middle part, with *G* again; as after Saturday night comes Sunday morning.

But then, if for conveniency of pricking we allow the Systeme to be of five or six lines, why must he fall to his old continuation? for herein the Notes of any higher Octave are Exoticks, taken in only stranger-wise for their trade and commerce; and therefore must not be looked upon as at home; neither is it necessary they should, for he that plays, minds only the part before him, not what the Base was, or the Treble might be, but what his present task is; and should he look after more, he will find a dearer sympathy of the agreeing parts in this, than in any other way of writing.

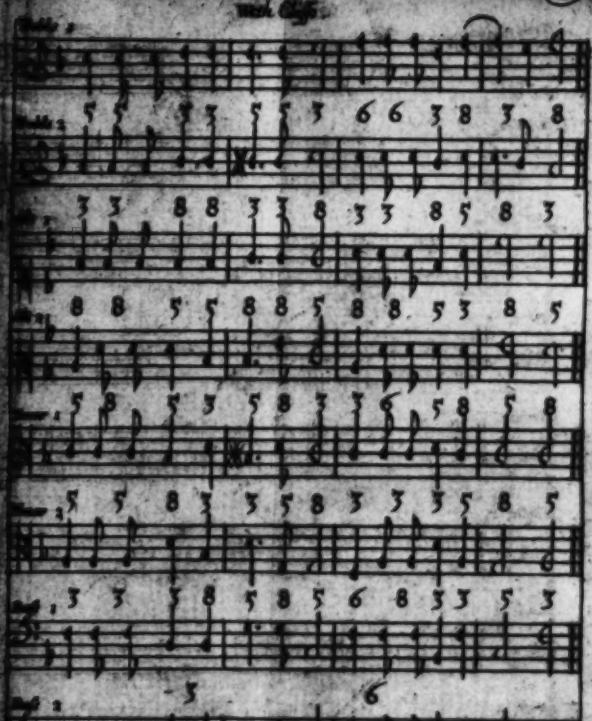
Object.

Object. III. Are we not already provided with a way that will do? and are not Musicians versed therein? would you have them forego their former pains, and take as much more only to the same purpose?

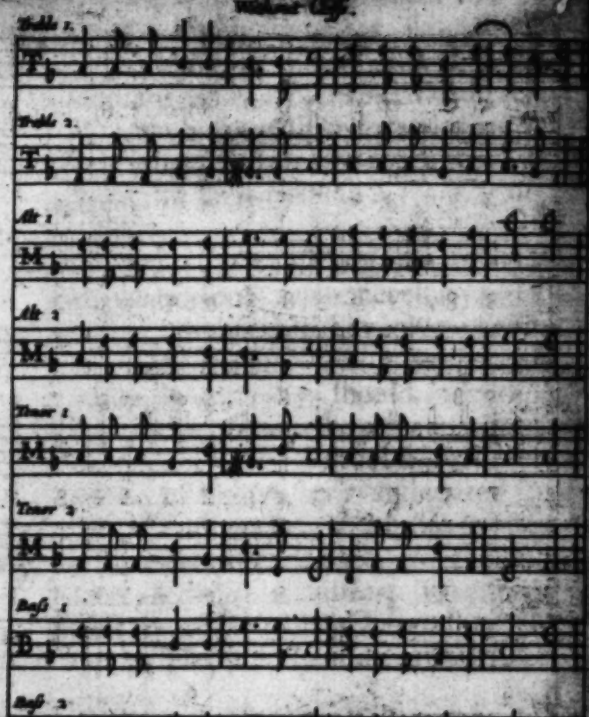
Answ. For those who have attain'd that laborious, but unnecessary excellency, let them, if they please, enjoy it. But if there be a nearer and easier way, why should not those Guides be so honest to lead us in it? Must every poor School-boy run the risquo of his Master's antiquated studies? And truly, if Musick-masters will continue obstinate, to maintain such needless difficulties, they may, like some (Musicians heretofore) be left to play by themselves in *Fidlers Island.*

We have the experience of the former age, and our own too; that standing upon the shoulders of our Ancestors, we may surely see further than they, and discover what they never saw; if then there be a shorter cut, why must we go about?

Suppose



Tis needless to set the Figures where no cliffs are because the Con
tance as if there were but one part. The Octavo letters B M
Cliffs (and more obscurely) doe But they doe not suppose the
Cliffs doe which being 2 ♮ 5 ♮ 2 ♯ in all 9) multiplied
strate that the former way did therein require 81 different



he Concords are always situated in the same respective dis-
B M T only suppose a different Octave which also the
ose the various removals of all or any of the Notes as the
plied with the 5 lines & four included spaces doe demon-
fferent suppositions.

Suppose the old project was brought to pass, that the nook of Land, which joins *Africa* to the continent of *Asia*, was divided, and so a passage out of the *Mediterranean*, opened into the Red Sea; would the Apprentices of all former Merchants be ever obliged, when they took a Voyage to the *East-Indies*, to measure the same wide circuit their Masters did; to double the cape of good Hope, twice cross the scorching line, and suffer even the Southern cold, when they might return in less than half the time by the Streights of *Gibralter*? And with no less folly, must Musicians be still condemned to steer their wandring course through many Cliffs, because their Predecessors went that way before them.

Object. IV. But certainly, the design must be very forc'd and unnatural, which shall oblige all Instruments of such different shapes and compass, and way of utterance, to the same manner of writing, and that too clouded in the darkest obscurity, by the abrogation of Cliffs, which are the only directions to inform us where any Note stands.

Answ.

Ans. Though Instruments are various, yet all Musick is fundamentally the same; there is the same beloved interval betwixt all consonant strokes, the same perpetual Oeconomy of an Octave wheresoever it dwells, that all our several Musick is but the same kind of harmonious soul embodied in different shapes; for if it were otherwise, the same lesson could not be play'd upon several Instruments. Wherefore, though their stops and strikings be various, but the thing the same which is to be stopped or struck upon them; 'tis evident that one way of writing may be sufficient.

As if there was a common Character for a horse; from thence a *Frenchman* would call it *Cheval*, a *Dutchman*, *Pfert*, *&c.* For the thing being once known which is represented to them, they would from the same character express it according to the different dialect of their Nations.

And thus the tune of all Musick consisting in the same Notes, and the same

ſame method of Notes; why may they not have the ſame ſituation, and be reduced to one univerſal character? which allowing the latitude of four Octaves, is ſpatious enough for the wideſt compaſs of any Inſtrument; and more might be granted if occaſion does require.

And then for aboliſhing Cliffs, it is very reaſonable, that their perplexity and variety being taken away, they themſelves ſhould alſo periſh; which is ſo far from cauſing obſcurity, that 'tis the very thing which makes it clear and eaſie: For is it not much better to have *G* always the loweſt line, than to have an informing Cliff to tell you, it is ſometimes *G*, ſometimes *F*, ſometimes *E*, and ſo to diſtinguiſh what it is upon every particular occaſion where it varies.

If then an univerſal and conſtant order be not moſt plain and intelligible! if this be a wonder! I'le give any man leave to cry out——— *Help me*, Ralpho, *with thy Prophetick Spirit*; *Deliver me* Bacchus *from thy dozy fumes:*

fumes: Pity me ye confounded Sons of Nimrod, *that I must still suffer the curse of my old confused disorders.*

Object. V. But will not Musick hereby become common and contemptible, prostituted-- - *to the weak and rabble*? and be no longer the delight of Princes, but the mean pastime of the vulgar.

Answ. Which if this Essay be guilty of, 'tis a contradiction to cry out of it's obscurity; but I answer.

Since that Musick is no jugling, cheat, or empty toy, but an innocent and substantial pleasure, a natural branch of one of the most noble Sciences; it fears not to discover it self to any, and being of the liberal Arts, humbly admits access to the meanest admirer. For they the more generally known they are, the more excellent they appear; and upon this account, the most Ingenious and Learned Men I meet with, are always most liberal and communicative of their knowledge: And this they do without

out any prejudice, nay, with the greatest advantage to themselves; for there is so great a depth in all Learning, that they do thereby only dispose people better to understand and admire their excellencies.

And particularly in Musick, there are such various, such large accomplishments, that will suit every ones quality and capacity. A brisk and lively Air will penetrate the thickest skull, and actuate the dullest rustick with Joy and dancing: But then there are Quires of Consort for nobler entertainments, above both the skill and charges of the common people.

And were Musick in more frequent use, we should not see it more despised, but more generally esteemed; *'Tis custom makes it understood, and brings it into reputation.* Thus when every Swain had his rural ditty, and the Shepherds sate Singing their Eclogs on the Plains of *Peleponnesus*, than did the *Athenian Princes* love and honour these Musical delights: And *Epaminondas* himself, that renowned Captain

tain of *Thebes*, learned both to play and sing of his Master *Denny*; (as *Cornelius Nepos* thought it worthy to report among the great actions of his life.)

Was ever Mathematicks contemned, because a Carpenter understood his Rule? or fair Writing under-valued, because many ordinary persons more excel in it, than Noblemen and great Scholars? neither will Musick be cast away, because performed by the hands of the vulgar.

I should not have been so long in confuting an Objection, which is so plain a mistake, but that upon this account some have so stomached this Essay: And since they do so urge me, I don't care, if I do fall under the dint of their Argument, *viz. That Musick is hereby exposed to the world habitable——that it may possibly be more generally practised, and a perfection sooner attained by the learner.*

Object. VI. But what shall become of the lessons already written? or when we come amongst them of the old

old way, how shall we Consort with them?

Ans. Many Scholars would be glad to arrive at this objection; if they could play all that was set them, they would think themselves well enough. But this is not all, for they may be able to play any Base by sight, which is the same it was before; and for other quicker lessons, (which are seldom performed without practice) any servant may transcribe them, who though he cannot practice for his Master, and transfer his skill, he can his writing.

And though this should be a trouble for the present, yet time will quickly abolish it; the daily composing and learning new lessons, wipe away the old ones; so that such alterations in Musick as this, already have, and may as well now find this inconveniency insensible.

And for transcribing lessons out of the old, into this new method, there remains no difficulty, 'tis but (as I said

before) removing the Notes of the middle part out of the ſpaces, into the lines underneath them, and in the treble to ſet *G* in the loweſt line. But Scholars need not trouble themſelves for this, no Maſter will be ſo diſ-ingenious, but upon their entreaties, to direct them this way. And I have heard the moſt eminent, Maſter *Theodorus Steſkins*, and Mr. *Matthew Lock*, (whoſe excellent compoſitions I can't but tell the world, how I admire) affirm, we might uſe this way if we pleaſed; the former of which, once tranſcribed for me the Song, which I have given you for an example, according to this preſent propoſal.

I have now paſſed the Objections, and made a ſhift to eſcape alive; but becauſe I have been ſo long engaged in them, I am willing to give the Reader ſome account thereof.

It muſt be expected when any thing is propoſed entirely new (as this is the firſt attempt was ever made of this kind in Muſick) it ſhould appear a little ſtrange and ſurpriſing; and therefore our

our former and more acquainted notions of things, which have already possession of our minds, suggest all manner of Objections to keep out any new intruding proposal: And I have upon this account been frequent in discourse with persons conversant in Musick, that understanding their suggestions, I might in some sort allay the heats of their surprizal. Neither do I think this argumentative method is more litigious than profitable; for I have always found my self better able to understand any *Phænomenon* by reading such Authors that contraverted it, rather than those that only laid down the direct definition.

I would not therefore have my Reader terrified at these objected difficulties, not for their number, because they are for the most part but some shie surmises, which better acquaintance, and more familiarity, will easily wear away; nor for their largeness, which I purposely designed, that by the more exact search and enquiry therein, every particular might be more throughly apprehended.

So that this design being acquitted of its late impeachments, comes more boldly with its two old arguments to claim acceptance, *viz.*

1. *By assuring its favourers a remission of more than half their task in the tedious principles.*

2. *And an universal knowledge and practice, from the common pricking of all sorts of Musick.*

So that I have nothing more, but to sum up my accounts, and conclude with a compendious narration of the whole.

The

The Conclusion.

I Come now to review a Learners proceedings, which as they lye in the dark, are thought difficult and tiresome; whereas, if he had a short Landskip of his pleasant journey, and always in his eye a prospect of his desired end, the way it self would be satisfaction, and his practice only a continued pleasure.

His first business is a perfect knowledge of the seven Letters, and I think none undertake Musick, but are thus far skill'd in their Alphabet.

Then he must know the seven particular places, to which these Letters do belong, as *G* for the lowest line, *A* for the first space, *B* for the next line, and so forwards; whose respective seats upon the Instrument being known and applyed to the book, render him capable to express the *Tune* of any lesson; and for the *Time*, after you have understood the comprehensive value of each Note; 'tis but a knack to stamp

at every Emphatical Note, and (as a jesting observer of the motion of the foot told me) a man will be thorow-pac'd in the Musical amble.

And this is all that is requisite to play in Consort, which without doubt may be brought to pass in a little time, by frequent practice, and the conduct of a *Skilful Master.*

To whose judgment I readily submit any thing this Essay hath proposed, not only, because a stander by may perceive more, than he who manages the Game; but also one whose employment it is, may be better able to emprove it, than one who takes it up only for a divertion.

Wherefore if a Lute-master shall think it more convenient to use two Systemes of lines, instead of those Letters for the Base Octave; or any Musician (for the reasons alledged) conceive it more distinct to use but four lines in a Systeme, or the like; I shall most readily comply with any thing their judgment and experience shall find best.

Let

Let them, to whom it belongs, have the honour of it's perfection; it sufficeth me to be instrumental to its advancement; which cannot but be promoted, *by abrogating the perplexed variety of Cliffs, and establishing all Musick in one constant and universal order, by the foundation law of Octaves.*

As I think it of absolute necessity for a beginner to have one to instruct him, so in my judgment, it will be certainly most advantageous for him to make choice of such an one, as begins at the bottom, and leads him the most understanding way; to instruct him (for instance) that an Octave is a compleat Cycle of Musick, that all the intermediate Notes, in their natural position, are two half Notes distant, except *C* and *F*, which when he knew where, he would also know why they were so placed; and thence understand the nature of Flats and Sharps; he would apprehend the disposition of his Instrument, and collect the reason of its tuning. He that takes such a course as this, *viz.* to be instructed in the Fundamentals of Musick, may

(perhaps) be thought to go the most difficult and furthest way about; but they will at last find it, much the nearest way home.

But why must we now Sacrifice to *Hercules*, and hang up our imperfect Trophees upon his Pillars? we are arrived ('tis true) at the usual boundaries of a learner's knowledge; but the glory and satisfaction, the triumphing perfection is still behind.

'Tis an incomparable pleasure to play an Airy Tune, or well contriv'd Consort; but to be Author of it, is a kind of unknown delight. I have heard many Scholars, in vain, importune their Masters for some directions to this purpose, that they would crown their pains and joys, with this last consummating kindness.

Whose *Charity*, notwithstanding has been so straight, or else their *ignorance* so obstinate, that those just entreaties were frustrated.

I would therefore a little plead this cause

L OF C.

cause with the skilful Musician, and see whether it would not be a small trouble, yet a great advantage for him to comply: For with what ease might he explain *Simpson*'s Compendium, and by reducing it all along to practice, and delightful examples, drive on pleasantly through the very intricacies of composition.

Did but a Scholar understand the mode of lessons, the smooth nature of a Treble, the proper movements of a leaping Base; how Consort is generally by Fifths, Thirds, and Eights, with some few directions for their use; he needs no more but to fancy what he would write down, and write down what he fancies.

These things of themselves lye something deep and obscure; but if they were undertaken by a good Musical Ingenuity, and assisted by the directions of a learned Master, may be quickly brought to pass, both with ease and pleasure.

And I cannot think what reason any Inge-

Ingenuous Musician can have to be shie herein, for his labour would then be a continual exercise of his chiefest excellency, and his employment only to manifest his learning; whereas, now he is ranck'd in the same order with those Empyrical Traders, who have a parcel of Musical Receipts, but understand not one Note of their composure.

The world would hereby more know and value his worth, and so he would be separated from the disesteemed crowd of the lower rank, and live, and be esteemed like a Master of an ingenious profession.

'Tis strange that so many arguments must be urged to perswade men to embrace their own interest; but after all, methinks, a desire to see Musick advanced, should be something prevalent with them. For it might then come to pass, that instead of drinking, or some such entertainments and ligaments of company, a Musical Consort might be introduced, which would be much more happy and innocent: How would it resemble vertue and charity,

if

if the ſubject of a merry meeting was *Harmony* it ſelf? and neighbouring Gentlemen made their mutual Treatments of that Muſick, which their own Fancies compoſed, and their own hands performed? This would not impair the Muſick-maſters livelyhood, but bring him more into requeſt, make his employment more conſtant, and that too in the heights and excellencies of Muſick; for it can't be ſuppoſed, that Gentlemen ſhould ever arrive ſo far, without ſome to inſtruct them.

And thus far we may extend the bounds of Practical Muſick, which are laid upon ſuch a noble foundation in the Mathematicks; that as there is ſcarcely any thing there more intricate, ſo there is nothing more ingenious than this.

Many an induſtrious Scholar ſtudies the Trigonometry of Sines and Tangents; only that he may erect a Sun-Dial, or take the right aſcention of a Star, which perhaps he hath never occaſion aſterwards to practiſe; who, if Muſically inclined, may as well favour

his

his Genius therein; since the same kind of studies might satisfie him in the Harmonical Division of an Octave, and discover to him how the agreeing concords oblige themselves to observe their Arithmetical laws. What prety Philosophy there is in the vibration of strings, and how each various stroke is at last reconciled by an uniting coincidence.

But this is so far from our Practical Proposal, that it may suffice to have given these hints, and so withdraw, lest while I plead for Musick, as a noble and lawful divertisement, it should be found guilty of encroaching upon those more serious studies, to which it is to be only a recreation.

FINIS.

ALL ſorts of Muſick Books and Inſtruments, Lutes, Viols, Violins, Gittars, Flageolets, Caſtenets, *&c.* with great choice of ſtrings.

As alſo the beſt Conſort, Suits of Leſſons, and the Neweſt Airs ready prickt according to this Univerſal Character.

Are to be ſold by John Carr, *at the* Middle-Temple-Gate.